JOIN in and CELEBRATE

SACRED DANCE GUILD.

newsletter

Fall Issue 1974-75 XVII 1

M E M O R I A L

Virginia Lucke

Memorial Service, June 19, 1974, Blue Mountain Revisited, Kirkridge, Pennsylvania

Processional: Maxine DeBruyn, Joan Huff, Toni' Intravaia, Elsie Lamb, Anne Moulton, Mildred Penner, Ruth Ann Rude, Karen Smith

Maxine DeBruyn: I Love Life (by Virginia Lucke)

I live! I live! And it is sweet
To feel the earth beneath my feet
And round me crystal air.
I leap, I rise and dance and sing
Oh, Life is such a glorious thing
It makes all creatures fair.
And I am one with sky and sea
With grass and bird and growing tree
The very earth is part of me --
And I -- a part of it!

John Ferguson: Singer, Musician
Vija Vetra: Dancer

"Songs of Praise" by Robert Revicki
Dominus Illuminatis Mea
Alleluia
(including percussive accompaniment of drum, bells, finger cymbals, and brass bells - and improvisation with Maxine, Joan, Elsie, Anne, Mildred, Ruth Ann and Karen)

Clem Burton: Tributes to Virginia

From Robert Storer (37 Squire Road, Winchester, Mass. 01890), the organizer of Sacred Dance Guild:
"If I had my life to live over, I'd try to make more mistakes next time. I would relax. I would be sillier than I have been on this trip. I would be less hygianic. I would take more chances. I would take more trips. And watch more sunsets. I would walk more. ....I would have more actual troubles and fewer imaginary ones.. You see, I am one of those people who live prophylactically and sensibly and sanely hour after hour, day after day. Oh I have had my moments, and if I had to do it over again, I'd have more of them. Moments one after another, instead of living so many years ahead each day. I have been one of those people who never go anywhere without a thermometer, a hot water bottle, a gargle, a raincoat, a parachute. If I had to do it over again I would go places and travel lighter than I have. If I had my life to live over I would start barefooted earlier in the Spring and stay that way later in the Fall. I would ride on more merry-go-rounds. I'd pick more daisies." ----Brother Jeremiah

"...Bless her! In my mind I celebrate her life. For the time I knew her it was bright. To be sad now would be to dishonor a life that was bright and forward looking, so it is not the end of joy or love. A life such as hers is 'world without end.'.."

From Marge H'Doubler, dear friend and teacher of Virginia:

"...All of us who knew Virginia knew her for her spontaneous thoughtfulness for others -- for her strength and courage -- and for an ever present aura of spirituality. My memory of her will ever be that of a beautiful spirit!..."

From Virginia Huffine, associate of Virginia through Sacred Dance Guild:

"...The terrible loss of Virginia Lucke is not to be bourne! And yet it must. We should all take heart in remembering her enthusiasm and boundless energy, right to the last, both physical and mental, working for the Guild. Let us all continue our efforts in her memory...."

From Doug Adams, associate of Virginia through Sacred Dance Guild:

"From Corinthians: 12:27 'Now you are the body of Christ and individually members of it.'
"Lord, help us to learn from Virginia's life how to support each other in dancing. We are individuals with strong egos doing dance in our own styles. Virginia supported us each in our own way. She encouraged many diverse styles, so let us appreciate our differences as distinct members of one body. Let us enjoy and support the movements of others and so allow your movements in many directions. Amen."

From Martha Yates, associate of Virginia through Sacred Dance Guild:

"Virginia, dear -- Your bright, strong spirit is close around us.
And we try to understand. And to comprehend what it will mean to carry on all those tasks and purposes you performed with such grace and energy. You could type more words on a post card than anyone I've ever known -- and every detail of plan and organization would be covered on that small piece of paper--with a warm word of cheer and encouragement at the end. So many good causes know the thrust of your leadership. The rest of us put things off- you never did. You made no great, burdensome task of it. You just packed a fantastic picnic basket, called a meeting on the beach in the rain and we got the job done. And the Sacred Dance Guild of America took another leap forward. You believed so hard.
I think just now of St. Francis' Prayer because you made it live.
(Toni' Intravaia spoke and moved to the Prayer)
'Lord, make me an instrument of your peace
Where there is hatred, let me bring love;
Where there is injury, pardon;
Where there is despair, hope;
Where there is darkness, light;
Where there is sadness, joy.'
"Virginia, you moved through every moment of life with joy. Lifting your own spirits and those of everyone else's. Buoyant, bright, dancing all the way. On a cruise recently, you danced a Psalm for the ship's captain to express the beauty of the trip.
The prayer ends:
'Oh, Divine Master, grant that I may not so much seek: to be understood as to understand, to be loved as to love

For it is in giving that we receive, it is in pardoning that we are pardoned, it is in dying, that we are born to eternal life.'
"You've shown us how to live out that prayer. We'll try. Shalom, Virginia, safe journey."

Sacred Dance: Maxine DeBruyn, Joan Huff, Elsie Lamb, Anne Moulton, Mildred Penner, Ruth Ann Rude, Karen Smith
From Ecclesiastes, Chapter 3, Verses 1-8 (read by Toni' Intravaia)
"There is an appointed time for everything, and a time for every affair under the heavens.
A time to be born, and a time to die; a time to plant and a time to uproot the plant.
A time to kill, and a time to heal; a time to tear down and a time to build
A time to weep and a time to laugh; a time to mourn and a time to dance.
A time to scatter stones, and a time to gather them; a time to embrace, and a time to be far from embraces.
A time to seek, and a time to keep, and a time to cast away.
A time to rend, and a time to sew, a time to be silent, and a time to speak
A time to love, and a time to hate; a time of war, and a time of peace."

John Ferguson: Alleluia from "Songs of Praise" by Robert Revicki

Rev. John Nelson, director of Kirkridge:

Ode to Virginia by Clement Walker (The church to which this ode refers is the East Congregational Church of 1005 Giddings Avenue S.E., Grand Rapids, Michigan, 49506, which Dr. J. Clement Walker left in 1971 to accept the call to the Church of the Valley, of Santa Clara, Ca. 95050)

Into my life a dancer came
Not into my youth, or to some
flirtation of later years;
But to the Church I served
And down the street from the house
Which was my home.

Ballerina like, she seemed so poised
in all her hurts
But spirit leaped when it came to glee.

In all; her life her love her cares
she epitomized the dancers art
grace and womanliness and joy and strength
formed diagram for her stance upon life's stage.

Once she filled our halls with leotards and nuns
and our chancel with agile bodies that flowed in prayer.
Always she filled our lives with gladness
and sometimes sought by sweat and pirouette
to prod a child to feel and see life's good.

And these feet are stilled
These eyes no longer crinkle in our midst,
That there are still reverberations to her life I know
That hers is a continuing resonance, I do believe.

Recessional

*

(Ed. Note: Virginia will be missed in SDG very much. Her contributions to the Newsletter were many and her encouragement was valued in all areas. Since her death in May, notes have come in from all over the country to not only her husband but to all the officers as well. Included below are some that have come to your Editor.)

From Winona A Cayvan:

"I first met Virginia at a leadership education class at East Congregational Church in Grand Rapids, Michigan. From that moment her gracious sparkling spirit began to permeate various phases of our church life. Her rhythmic choir heightened the spiritual experiences of the congregation on special occasions and provided a rich source of expression for our young people. She helped the church school leaders to see how rhythmic movements as well as other art forms could be used to augment the total message of the curriculum.

"As chairman of the Fine Arts Committee of the church Virginia sought to raise the cultural sights of the entire congregation. A cluster of specialists in the arts were enlisted to assist church school leaders. Special creative arts workshops were conducted for children of our church and the community. Each month a local artist was invited to exhibit his works in our church. Annual all-church hobby nights were initiated. Workshops were held for the making of banners, mobiles and other art forms.

"But the listing of activities does not portray the true lilt of Virginia's personality. Our church staff felt a special elation as Virginia breezed through the office, stopping to deposit a recent experiment in baking or to relate a choice anecdote. As in friendship strolls, she spotted a new flower, a choice stone, or called our attention to the song of a bird, throughout our church and community she was constantly alerting individuals to new insights and opportunities. This same vivacious sharing of knowledge benefited many groups in the state as she counseled and planned with them for creative forms of learning and expression.

"The tribute written by Dr. J. Clement Walker who served our church during the time Virginia worked with us distinctly expresses our sentiments. Dr. Walker came to our church as a skeptic of the liturgical dance. Virginia never pushed, but went about her work in areas where she was accepted, meeting the Minister with her charming humor and warm friendship. Gradually his appreciation of her art grew with his fondness for her as a person. Hearing of her death, he sent from Santa Clara, California, the following poem for us to forward to John:
(see Page 3 for poem already quoted as part of the Memorial Service by the SDG at Kirkridge)"

From Kay Clark:

"....I had intended to write a few lines about my friendship with Virginia - but the thoughts of Clement Walker say it all in both Bernese Schlegel's and my opinion. Virginia's generous sharing of herself in so many ways has affected all of us who knew her - I'm sure she is busy teaching the angels some new ideas in joyous dance!..."

And from John B. Lucke:

"....(referring to Clement Walker's Ode) It is so beautiful I wanted to make doubly sure you had it. Perhaps it might be incorporated into your Newsletter...."

THE SACRED DANCE GUILD NEWSLETTER
Editor welcomes you to another year.
This is your tool of communication!

BE ON THE ALERT FOR:

1. Doug Adams new article on Congregational Dance - in the Kits!!!!
2. From Carlynn Reed: "I would like to include a general invitation to anyone who would like to correspond with me on the history of the SDG. I would especially like to contact those who were active in the early years and see where this takes me. I would like to be able to see a direction the Guild has taken over the years and possibly where the Guild appears to be going now!..." Her address 31 Church Street, Shelton, Conn. 06484
3. Ruby Henderson Scholarship Fund Application in each Newsletter.
4. VOTE BY PROXY on the Revision of the By-Laws. See page at the end of the Newsletter.

Special Announcements

Dec: 4: Allentown, Pa. Write Mary Jane Wolbers for details of a program to be performed in the afternoon on that date by the Pocono Chancel Dancers.

Jan: 6-17, 1975: Mary Anthony will be in residency in McKeesport, Pa., under the Artists-in-Schools programs. SDG members in the Pittsburgh area should note these dates and take advantage of her presence (perhaps as a consultant to their programs, or as a leader of a regional workshop).

27: "Place of Dance in the Life of Christians" with Carlynn Reed, Barring College, Massachusetts.

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Deadline dates for Newsletter items:
Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

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Honorary Life Members of SACRED DANCE GUILD

MARY ANTHONEY
FORREST COGGAN
JESS MEEKER
TED SHAWN (now deceased)
RUTH ST. DENIS (now deceased)

'' '' '' '' '' '' '' ''

Reserve June 17 - 20, 1975 for
CELEBRATION ON BLUE MOUNTAIN!!!!!!!!!!

'' '' '' '' '' '' '' ''

Sacred Dance Guild Newsletter

Official communication of the Sacred Dance Guild of America, Inc., a non-profit educational organization existing for the promotion of dance as a medium of religious expression:
- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and the liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others.

SACRED DANCE GUILD OFFICERS 1974-75

President: Mrs. Robert D. DeBruyn (Maxine), Box #76, Zeeland, Michigan 49464, Phone: 616-335-9171
Vice President: Mrs. Torbin Yates (Martha), 22 Coddington, Centerville, Massachusetts 02632
Recording Secretary: Mrs. James Russell (Karen), 1830 Bonneville Drive, Muskegon, Michigan 49441, Phone: 616-759-0177
Corresponding Secretary: Mrs. Collins C. Clark (Kay), 636 Fountain St. N.E., Grand Rapids, Michigan 49503, Phone: 616-459-2026
Treasurer: Mrs. Wm. W. Muir (Kathy), 2910 Bonnell Ave. S.E., Grand Rapids, Michigan 49506, Phone: 616-949-2459
Membership Chairman: Mrs. Sally Alderdice, 124 Fenway, Rockville Centre, New York 11570 (with Mrs. Ruth Bell, 145 Raymond, Rockville Centre, NY 11570)
Newsletter: Mrs. Lawrence J. Intravaia (Toni'), 201 Hewitt, Carbondale, Illinois 62901, Phone: 618-457-8603
National Program Chairman: Mrs. Charles Wolbers (Mary Jane), 111 S. Green St., East Stroudsberg, Pennsylvania 18301, Phone: 717-421-2169
National Publicity Chairman: Mrs. Judith Bennett, 225 Frost Ave., Corn-wall-on Hudson, New York 12520
Helps & Guidelines Chairman: Mrs. Mal Schlegel (Bernese), 2574 Union SE, Grand Rapids, Michigan 49507

Board of Directors

1974-75
Mrs. Winona Cayvan, 730 Ethel Street, Grand Rapids, Michigan 49506
Mrs. Roger Bell (Mary), R.R. 8, Box 372 Indianapolis, Indiana 46234
Mrs. K. A. Sparrow (Joan), 53 Belknap St., Concord, Massachusetts 01742

1974-76
Mr. Douglas Adams, National Collection of Fine Arts, Washington, D.C. 20560
Mrs. Margaret Cheney, Box 193, Desbarats, Ontario, Canada
Mrs. Peyton Boswell (Lane), 2 Rutland, Rockville Centre, New York 11570

1974-77
Janet Lee, Box 335, Clawson, Michigan 45017
Mrs. David Reed (Carlynn), 31 Church Street, Shelton, Connecticut 06484
Mr. Robert Yohn, 300 West 55th Street, Apt. 7H, New York, New York 10022

Regional Publicity Personnel

California: Ms. Jacqueline Meadows, St. Paul's Methodist Church, 500 Miller St., South San Francisco, California 94080
Connecticut: Mrs. Gordon Reed (Betsy), 59 Fallon Dr., North Haven, Connecticut 06473
Maine, N.H., Ver.: Miss Priscilla Richardson, Box 335, Marlborough, New Hampshire 13455
Massachusetts: Mr. Stanley Arendholz, 43 Bowdoin St., Boston, Massachusetts 02114
Midwest: Mrs. Ronald W. Harper (Pat), 1618 Evergreen St., S.E. Grand Rapids, Michigan 49506
North Pacific Coast: Barja Nazaretiz, 423 N. 47th St., Seattle, Washington 98103
Northwest: Mrs. C. L. Hurfine (Virginia), 2247 5th Ave., Rochester, Minn. 55901
New Jersey - Pennsylvania: Alice Rader, 641 N. 22nd St., Philadelphia, Pa. 19130
New York: Miss Sally Steinmetz, 90 Gregory Ave., Mt. Kisco, New York 10549
Outreach: Mrs. Wellington Tucker (Alma), 1870 Schieffelin Ave., Bronx, New York 10466
Southwest: Mrs. Susan Bauer, 1221 W. 11th St., Tempe, Arizona 85281

Minutes of Sacred Dance Guild Board Meeting, June 6, 1974, Grand Rapids, Michigan

Present: Maxine DeBruyn, Kathy Muir, Pat Harper, Bernese Schlegel, Kay Clark.

Treasurer's Report

1973 checking account balance	1053.56
1974 checking account balance	1034.26
1973 Ruby Henderson Fund	643.28
1974 Ruby Henderson Fund	846.13

A detailed accounting will be presented at the Annual Meeting, June 18.

Item: Kathy's motion to transfer the sum of $100.00 from the checking account to the Ruby Henderson Fund in the memory of Virginia Lucke was unanimously passed.

Item: The 1968 By-Law revisions were never sanctioned by the total membership. Only a straw vote was taken at the two winter workshops in 1968 - one in Grand Rapids and the other in New York - February 24 of that year. The revisions are not practical for our organization at the present time. The Executive Board wishes the revisions to be made to meet the needs of the 1970's.

Item: Re the Ruby Henderson Scholarship Fund and the procedure for operation and allocation. The Board recommends we follow the method the Henderson Fund committee suggested.

Item: The article on Congregational Dance and Worship by Doug Adams will be returned to him, at his request, for revision and bringing up to date a more pertinent plan for dance for congregations.

Item: A letter from the Board to Wendy Hartman in appreciation for her dedication and untiring efforts in behalf of SDG was unanimously agreed upon by all present. Our combined wishes for every happiness and success go with Wendy and her family in their new venture.

Respectfully submitted,
Kathryn S. Clark
Corresponding Sec'y. -
in absence of Karen Russell,
Recording Sec'y.

Minutes of the Annual Meeting of the Sacred Dance Guild, June 19, 1974, 1:20 p.m., Kirkridge, Pennsylvania.

Call to order: Maxine DeBruyn, president.
Present: Members
Officers: DeBruyn, Wolbers, Intravaia; Board Member Reed, and Regional Publicity Chairmen P. Richardson, B. Reed

Item: 1974 Minutes of Annual Meeting read by Toni' Intravaia - stand approved.

Item: 1973-74 Treasurer's report submitted by Kathy Muir and read by Maxine DeBruyn:

Total Deposited	1948.51	
Expenses	914.25	
6-1-74 balance checking account		$1034.26
6-1-74 Ruby Hendersen Fund		846.13

Item: President Maxine explained to the Institute, members and non-members how the SDG came into being, how it was named, and that the SDG is trying to investigate Past Presidents, etc., to have on hand, in the Newsletter and an accurate history to be kept at Lincoln Center.

Item: Mary Jane Wolbers stated that Sacred Dance Guild only (the name)--not anything else is legally protected. It is an International group.

Item: Revising and Amending of By-Laws: President Maxine represented the committee re-appointed December, 1973 to revise. (Note: For those who have a 2-page orange sheet of supposed revisions, please discard.)
1. Act on recommendation - total recommendation.
2. By-Laws will be printed in Newsletter with a tear-off for proxy vote for all members.
Motion made by Mary Jane Wolbers and seconded by Rusty MacLeod that the changes and amendments made in the by-laws be approved and published in the Newsletter for proxy vote by the Sacred Dance Guild membership. Motion passed.

Item: Ruby Hendersen Scholarship fund: Mary Jane gave information on procedure to apply. Application will be in the Fall Newsletter.
Motion made by Clem Burton to act on the Executive Board recommendation to transfer $100.00 from the checking account to the Ruby Hendersen Scholarship Fund in Memoriam to Virginia Luckie. Motion seconded by Mary Jane Wolbers. Motion passed.

Maxine appointed Mrs. David Reed, chairman, with Miss Carole Davis and Mrs. Joseph Hamilton on the Ruby Hendersen Scholarship Fund Committee.

Item: Honorary Life Members should be put on the mailing list and made a part of the listing of Officers and Chairmen in the Newsletter: Forrest Coggan, Jess Meeker, Mary Anthony, Ted Shawn (now deceased), and Ruth St. Denis (now deceased).

Item: Chairmen brief reports:

Virginia Lucke (deceased), publicity chairman, report submitted to Maxine to become part of the file.

Wendy Hartman, membership chairman, report submitted to Maxine, who noted 244 members.

Toni' Intravaia, Newsletter Editor, reported the greatest increase in the cost of putting out the "heartline" of the SDG is the postage, cost now $90.00, for mailing 300 copies. The printing and content seem to be approved now. She asked all present to share with all members.

Mary Jane Wolbers, National Dance Forum representative of SDG, talked of the last meeting where there was sought sharing with other dance groups meetings, etc., a booklet on careers, the June 17-20, 1975 date given to the National Dance Forum as our Next Institute meeting.

Mary Jane Wolbers, Program Chairman, announced that there is good reason to believe we will have Mary Anthony and Doug Adams as leaders for the 1975 Institute. A suggestion was made to meet one week later and the suggestion was taken for 1976.

Item: Priscella Richardson and Leslie Wolbers appointed to write critique on our meeting here.

Item: The Slate of Officers: change Mrs. Judith Bennett to Mrs. Margaret Cheney under Board of Directors 1974-76. Lorraine Blaha moved to accept slate as read and Alice Rader seconded the motion. Motion passed. (Ed. Note: See Page 6)

Item: President appointed Joan Sparrow on the Nominating Committee for 1975-76 with Martha Yates as committee Member and will appoint another, since the nominating committee is on a rotating basis.

Item: Doug Adams has requested to rewrite his article on Congregational dance in Worship.

Item: When regional workshops are held, please contact president, regional and national publicity chairmen and Newsletter editor for publicity. They need to know about what is happening. The SDG does not absorb the regional workshop deficit, but will assist in any way possible beyond that, i.e., guidelines, etc.
Mary Jane Wolbers encouraged members who are interested in sharing workshops to give a reduced rate for workshops.

Item: Resource material was made available on workshops, job descriptions, etc., for new directors - for workshops - hint sheet.

Item: Thanks to Toni' for the Newsletter, to Mary Jane for workshop and for regional workshop directors who have created workshops in the field.

The President adjourned the meeting.

Report of Meeting of Forum of National Dance Organizations, May 24, 1974

The Sacred Dance Guild was again represented at the most recent meeting of the Forum of National Dance Organizations, May 24, 1974. The agenda included news and calendar events shared by all organizations present, and some reporting in absentia. Also discussed were matters concerning dance in education, funding for dance, dance awards, and organizational matters. Our news of Virginia Lucke's death was received with shock and sincere sympathy; she was nationally known and greatly loved and respected in the dance world.

The Forum reported that it finds impractical the matter of convention exhibits (we are not prepared for either the financial involvement as member groups, or the coordination required). The concept of a coordinated site for meetings of member groups as a "bicentennial dance congress" in 1976 was also rejected as a Forum project. It was recommended that organizations wishing to pursue the matter of a shared site for their annual meetings contact each other and explore possibili-

ties(in the manner that A.D.G. and C.O.R.D. have met in sequence at the same site, and A.D.T.A. and Art Therapy groups will share conference program sessions next Oct.). Conferences to be run in combined sessions, or in sequence, are suggested for A.D.G. and S.D.G. which both have June meetings.

It is interesting to have had the privilege of meeting with the Forum and see the awareness of the Sacred Dance Guild grow at the national level. Members are eager to learn what we are doing, to share in our concerns, and to report names and addresses of interested persons to us. (One member greeted me warmly as I arrived for the meeting, pressing into my hand a clipping he had saved for some time; it concerned "classrooms in the cathedral", a church-based school of liturgical arts. Our friend urged that we protest the absence of dance in this program.) Others have brought to our attention exhibits, festivals and awards in the religious arts which did not include dance; these "leads" are pursued in correspondence to see if we can spark increased recognition of dance as a religious art form.

Respectfully submitted,
Mary Jane Wolbers,
representative 6/18/74

+ +

JUNE INSTITUTE ---EVALUATION

+ +

One

Evaluation of Sacred Dance Guild Institute 1974

Evaluations were submitted by 40 participants at the Institute. Of these, 15 were from dance choir directors (2 are also professional dance teachers, 3 perform as members of dance choirs as well as directing, and 1 is also a church music director), 15 from dance choir members, 1 from a director of religious education, 3 from those who pursue dance careers in the teaching profession, and 6 from students having no previous identification with sacred dance. Slightly more than half of the respondents are non-Guild members who had never attended a Guild Institute or workshop before. Only 11 indicated partial attendance. This lends validity to the responses, the majority being comments of those who attended full time. (Largely, it was younger students who did not attend all sessions. The situation raises questions about supervision, and responsibility which could pose a problem although none was apparent this year.)

There was 100% affirmation regarding the friendly spirit that pervaded the Institute and the opportunity and ease with which personal contacts were made with the friendships initiated at Kirkridge, but it is obvious most also expect to reunite at the 1975 Institute or intervening workshops.

All experienced growth at the technical level; there was variety and new philosophical approaches to be learned from the different teachers, all of whom were "excited and involved in their work." Particularly mentioned were Toni's use of symmetry and asymmetry (which led so easily into improvisation and choreography) and Mary Jane's "strong technique with unstructured execution." Vija's work emphasized the importance of detail, especially for movement of eyes and hands which is so particularly important in Eastern dance. "The discipline of East Indian dance technique was particularly delightful" to more than one participant. Certainly it served as an example that certain aspects of movement are often neglected in Western dance, and these should receive more meticulous attention in our training and choreography.

Most of the participants experienced growth in their ability to improvise and respond creatively. The use of movement in synchrony with self-produced accompaniment from a variety of found or bought "instruments" was good motivation. A few expressed a reluctance, or distaste for, creative work. It was agreed that inhibitions diminish as experience increases ("with such supportive instruction and guidance I lost my inhibitions daily"), that the wake-up improvisations were "great" and "feeling so welcome made self-expression easier". A few reported that they gained in feel for detail and form in their creative work as a result of John's music sessions as well as the dance sessions.

Also mentioned as values were the possibilities for blending Eastern religious dance elements with Western, and Vija's insistence on a dancer becoming totally involved in the performance ritual from a time before the actual dance begins. It was apparent to many present that East Indian dance as a form of worship has developed and been perpetuated through discipline, devotion, and high artistic standards. To establish its role in Western religion, dance must likewise aspire to the highest standards of excellence. For some, this reaction may strike a responsive note: "Vija was a completely new experience for me, and I learned much from her. I don't know how I will use the experience, but it will be integrated into my approach as I go." (Bravo, for knowing that you could not leave the Institute the same as when you came, and for leaving doors open to explore new paths. MJW)

Opportunities for spiritual growth were experienced at the Institute during the memorial service for Virginia Lucke, the sharing of various improvisations and dances, prayer and meditation as a preparation for dance, and the interaction with the Kirkridge environment. Although there is no general agreement on whether a religious orientation is needed or helpful to sacred dance (or, indeed, what is meant by this term), several do feel it is important and that this orientation "can keep dance from being selfish and inhuman." Devotion to an art, without spiritual input, can produce a sterile, ego-centric work.

Interesting definitions of sacred dance, gleaned from the evaluations, include these: "a dancing relationship with God and the church", "if whatever we do is of the highest form, it is sacred", and "the meaning is continually changing and expanding for me; what once was dance in worship is now worship in dance".

The presence of John Ferguson was one of the Institute's strengths. "My understanding of music really grew, thanks to John," is a typical comment. There were regrets that there was not enough time for him to share all he is equipped to give. Now that the Guild has found him as a resource, he should be invited to serve regional workshops and future Institutes. Several expressed an interest in exploring more contemporary music, jazz, folk, and the music being sung and enjoyed by today's youth.

In addition to regrets about the pressure of time, and the need for more sessions with John, participants reminded us that they are activity-geared, that they came to the Institute to dance. Valuable as the sharing of philosophy and ideas may be, the urge to move is very fundamental with Guild followers; they are impatient with long periods of sitting, and there are physical advantages to keeping the bodies moving once they are warmed up. Two or three felt that the physical work was too demanding, too tiring, and that leaders with well-trained, conditioned bodies do not always appreciate the limitations of the untrained.

Bringing this summary to a close, there are two beautiful quotes to add to the above, all gleaned from the evaluation sheets:

"The food was fabulous," and
"We got a lot for our money."
Amen, dancers!

Next year's Institute will not be the same, as this was different from that of 1973. But we hope it will be equally wonderful. (Suggestions for another program have been carefully recorded to incorporate in future plans.) Part of the magic is in the setting - we will return to Kirkridge!

Summary by Mary Jane Wolbers,
program chairman.

Two

Critique of June Institute

I returned from Kirkridge with my head full of ideas and my heart full of good feeling for the wonderful people always encountered at S.D.G. workshops.

Being able to dance in the lovely St. John's Luteran Church was a privilege. Who couldn't dance on that beautiful marble floor in front of that awe inspiring cross!

On Wednesday evening there was a general

feeling of dissatisfaction and stiffness because of lack of movement during the day. On Thursday I think Vija Vetra gave a most energetic lesson to satisfy them. After lunch Mary Jane Wolbers' choreographic problem kept everyone busy again so that most were glad for a break before supper.

Working with the many types of sound producing instruments, including sticks, stones, horse shoes, and sneakers was a marvelous experience from which we all learned.

John Ferguson was a joy to have, not only for his extensive knowledge of music, but also for his personality.

I wish I had had my tape recorder with me in order to gather the wealth of wisdom which emanated from Miss Vetra. I am sorry that most of the younger people could not always grasp what she was saying. We were entranced by watching her move during classes and her performance on Thursday evening kept us spellbound. Despite the intensity with which she spoke and moved, her marvelous sense of humor often came through.

I was thrilled by the manner in which the younger group participated. Watching their choreographic efforts on Thursday and Friday made me glad that the S.D.G. has this nucleous that some day, hopefully, will carry on the work of the Guild.

Toni' Intravaia, who assumed the duties of Virginia Lucke, was a great asset to the success of the workshop. The memorial service held for Mrs. Lucke on Wednesday evening included a work choreographed by her. So many people remarked that Virginia would have liked the service had she seen it as it was a moving experience.

Our hard-working president, Maxine DeBruyn, had to leave early Thursday morning for which I was sorry, as her presence at a workshop is always felt.

Our program chairman, Mary Jane Wolbers, taught some of the classes and for me, who had not worked with her before, it was a treat and I think a good experience for the younger students because of her careful explanation of the why's of the various exercises. She certainly "gives her all" for the Guild.

The 7:30 a.m. improvisation groups were a delightful way to begin the day and, from the good attendance, I gather were appreciated.

What a great feeling of fellowship the "Heritage" offerings produced on our last night - and Miss Vetra's exuberance added much!

All in all I think everyone, if they were really listening and trying to learn should have gone home with the feeling of having gained something which they could use....and the beauty of Kirkridge should have filled their souls with peace.

Priscilla Richardson

Three

The institute opened on Tuesday afternoon with a short lecture concerning dance by the resident guest artist, Vija Vetra. Following her lecture, Miss Vetra began with axial technique involving breathing and contractions. We involved the use of sounds to indicate the building up and releasing of energy. We then added the sounds to the techniques, to give them time and dynamics. We also learned some locomotor techniques involving space and dynamics, and the building up of energy. We ended this session with pliès, using the arms and the head.

On Tuesday night Mr. John Ferguson was introduced to us. He is a choir director at a church in Easton, Pa. He began by having us close our eyes and write down each sound that we heard. This was to see how well each of us listens.to the sounds around us. Following this exercise, we listened to excerpts of selections that Mr. Ferguson thought would be excellent sacred dance music. He explained the lines and phrases of each excerpt as it was played.

After Mr. Ferguson's session, Miss Vetra worked with the simple theme of forward, back, side, side. To this simple theme we added space, direction, and dynamics. We worked on this using conflict, drama, and contractions. She left us with a project to design, choreograph our own simple theme, using forward, back, side, side, for Friday.

Wednesday began with early morning improvisations taught one day by Mrs.

Wolbers and the next day by Mrs. Intravaia. Today we had Mrs. Wolbers. These were done outside on the grass. After breakfast we had a half an hour of techniques, also given by Mrs. Wolbers and Mrs. Intravaia.

Wednesday morning's session began with Miss Vitra playing instruments. She had us close our eyes and improvise to the sounds we heard. Miss Vitra played wind chimes, a wood block, and a drum. We then discussed each sound as to whether it was light and airy, or heavy and percussive. Then we each chose an instrument and had to demonstrate what we would do with it. We did not finish the entire group, but the farther we went, the more involved we became. Miss Vitra stressed that it is essential to listen to one's instrument(s), and really get into them.

After lunch we held the annual meeting and approved the by-laws. After this was finished we all left for St. John's church in Stroudsburg, Pa. Here we worked on space, dynamics, and relating to people and objects.

Wednesday night Mrs. Intravaia and a small group of dancers and Vija Vitra danced a very moving service in memory of Mrs. Virginia Lucke. Poems and other selections written to her and by her were read in her memory.

Thursday began with more improvisations and techniques. Following these, Miss Vitra taught a class in classical Indian dance. We worked on techniques and some short routines combining techniques. This was a very strenuous class and involved almost complete use of the legs and arms. They were the first to tire.

Thursday afternoon began with a lecture on kinesthetic sense, the "sixth sense", by Mrs. Wolbers. She then gave us an assignment to take all of the techniques that she had taught in the morning technique sessions, and combine them any way, to any meter that we wanted. She put us into groups, and we began. After we had completed it inside, we moved outside and adjusted to the environment there. These were presented on Friday morning after breakfast.

Later in the afternoon a small group continued to work with Mrs. Intravaia on symmetrical composition. We used levels, low, floor, standing, and jumping, and then connected them. Mrs. Intravaia took the small groups and coordinated them in a sequence that fit beautifully to the "Ode to Man" from Antigone. This also was presented Friday after breakfast.

Miss Vitra performed a few of her classical Indian dances for us in a short concert Thursday evening. After her concert we each presented a dance representing our ethnical background. This ended the night in fine style and much gaiety!

Friday morning was left for presentation and for farewells. One must remember Clem Burton's presentation of his simple theme and his daisy!! It was beautiful!! Many friends were made, and everyone left with many new ideas as well as friends. The experience was rewarding, and the weather was beautiful!!

Leslie Wolbers

** ** ** ** Recommended Reading ** ** ** **

From John Ferguson at the Institute:

Groves Dictionary of Music and Musicians

Harvard Dictionary of Music, Willi Apel, Harvard University Press

The Enjoyment of Music by Machlis, W.W. Norton

Listening to Music Creatively by Stringham, Prentice Hall

Music: A Design for Listening by Homer & Ulrich, Harcourt Brace & World Co.

Music: The Listener's Art by Ratner, McGraw, Hill Co.

From Doug Adams:

"Chagall's Jerusalem Windows as Choreography: Stained Glass As A Source for Dance In Worship" in Stained Glass Quarterly, 34-35 79th Street, Jackson Heights, New York, 11372

March 1974 issue of Liturgy (devoted to dance), $2.00, The Liturgical Conference, 1330 Massachusetts Ave. N.W., Washington, D.C. 20005.

A Day for Dancing by Lloyd Pfautsch

Response, The Lutheran Society for Worship, Music and the Arts, Valparaiso University, Valparaiso, Indiana 46383

MMMM

A CHAIRY TALE - 10 min., black & white, optical sound. Norman McLaren, International Film Bureau, 232 South Michigan Avenue, Chicago, Illinois 60604

DANCES OF BUDDHISTIC PILGRIMS - 4 min., color, silent. Documentary Tibetan dances. Pennsylvania State Univ., Audio-Visual Services (E260) Univ. Park, Penn., 16802.

THE DANCING PROPHET - 25 min., color, optical sound. Film on Ruth St. Denis, historical footage. Pyramid Films, Inc. see above for address.

THE DESPERATE HEART - 11 min., black & white, optical sound. Valerie Bettis dances a poem by John Brinnin Macmillan Audio-Visual, Brandon Films, Inc., 34 Marqueston Pkwy. South, Mt. Vernon, N.Y. 10551.

DIONYSIUS - 28 min., color, optical sound. Greek legend and ceremony, famous dancers perform. Film Maker's Cooperative, 175 Lexington Ave., NY, 10016.

DREAM DANCES OF THE KASHIA POMO - 30 min., color, optical sound. Am. Indian Series, Univ. of Calif., Ext. Media Center, Berkeley, California 97420.

DRUMS OF MANIPUR - 11 min., black & white, optical sound, Documentary film from India - "holi" festival at Manipur, Assoc. Films, Inc., see above.

FIDDLE-DEE-DEE - 3½ min., color, optical sound. Norman McLaren. Film fantasy of dancing music and dancing color. International Film Bureau, see above.

FROM THE INSIDE OUT - 13 min., black & white, optical sound. 16 year old girl dances out feelings and thoughts, each girl works from "inside out" creatively. Film Images Radim Film, 17 West 60 St., N.Y., 10019.

GALINA ULANOVA - 37 min., black and white, optical sound. English narration. Her life and the Kirov Ballet, excerpts from her great roles. MacMillan Audio, Brandon Films, see above.

GESTURES OF SAND - 12 min., black and white, optical sound. Margalit Oved, dancer, ritual myth of the life in Aden., Univ. of Calif., Academic Communication Facility, Los Angeles, Cal., 90024.

GUNABIBI - an original fertility cult - 30 min., color, sound. tribesmen perform dances symbolic of their rebirth. Univ. of Calif., Extension Media, Berkeley, see above.

HELEN TAMIRIS IN NEGRO SPIRITUALS - 17 min., black & white, sound. spirituals include: Go Down Moses, Swing Low..., Crusification, Joshua fit the Battle of Jericho. Contemporary Films, McGraw, 1221 Ave. of the Americas, New York, 10020.

HOPI KATCHINAS - 10 min., color, sound. Hopi Indian tribe's religion expressed through dance. Univ. of Illinois, Visual Aids Dept., 1325 So. Oak, Champaign, Ill., 16182.

THE KALOGEROS - 12 min, black and white, optical sound. Dances in Greece, symbolizing the triumph of life over death. Univ. of Calif. Extension Media, Berkeley, see above.

LAMENTATION - 10 min., color, sound. John Martin, brief history on modern dance, and Martha Graham performs, Louis Horst plays, Dance Film Association, Room 2201, 250 West 57th Street, New York, 10019.

THE MOOR'S PAVANE - 16 min., color, optical sound. An episode from Shakespeare's Othello with José Limon in the lead role of the famous choreography. Macmillan Audio-Brandon Films, see above.

NAVAJO NIGHT DANCERS - 11 min., color, optical sound. Three dances of the 9 day Mountain chant Ritual. Coronet Instructional Films, 65 So. East Water St., Chicago, Ill., 60601.

'OSS'OSS,WEE 'OSS - folk, 25 min., color, optical sound, English commentary. The May Day Hobby Horse ceremony, death & resurrection & dancing by community folk of Padstown, Cornwall. Delightful and instructive. Country Song & Dance Society of America, 55 Christopher St., N.Y., 10014.

PAS DE DEUX - 14 min., black & white, optical sound. Norman McLaren, Multiple images through dancing. National Film Board of Canada, Suite 819, 680 Fifth Ave., NY, 10019

ROAD TO HELL - 22 min., black & white, silent, Thomas Bouchard, Eleanor King dancing, depicting 4 of the 7 deadly sins. Thomas Bouchard, Stoney Brook Road, Cape Cod, Mass. 02631.

SERAPHIC DIALOGUE - 25 min., color, optical sound. Martha Graham, drama of Joan of Arc, adapted for film. Pyramid Films, see above.

THE SHAKERS - 20 min. black & white, silent. The meeting of an early American sect: The Shakers. Humphrey-Weidman Co. with José Limon. Thomas Bouchard, see above for address.

SHANGO - 10 min., black & white, optical sound. Geoffrey Holder & Co. perform authentic African dances, including a Voodoo dance from Yoruba. Macmillan Audio/Brandon Films. See above.

STAGE TO THREE - 28 min., black & white, optical

sound. Demon dancer from Thailand with Paxinou & Gerussi discuss theatre and dance tied to religion. Univ. of Calif., Extension Media, Berkeley, see above.

STRAVINSKY - 43 min., black & white, optical sound. Stravinsky, Balanchine and Tallchief in Firebird. Contemporary Films McGraw-Hill, see above.

TRANCE AND DANCE IN BALI - 20 min., black & white, optical sound. Ceremonial struggle between a witch & dragon, comic interludes and trance seizures., New York Univ. Film Library, Washington Square, N.Y., 10003.

WARRIORS AT PEACE - 12 min., color, optical sound. Ancient rituals of the "pollen" ceremony and devil dancers are seen. Univ. of Calif., Extension Media, Berkeley, see above.

WITCH DOCTOR - 10 min., black & white, optical sound. Voodoo rite performed by Jean Leon Destine, Haiti. Macmillan Audio/Brandon Films., see above.

(Note: All of these can be located in the new Catalogue of Dance Films by Susan Braun, Dance Films Assoc., 250 W. 57th St., N.Y. City 10019, $6.50.)

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Dance Film Listings in Reference to Religious Worship:

CEREMONY OF US - 16mm, black & white, attitudes revealed in an encounter group session and dance. Dancer's Workshop Co., Ann Halprin & Co., 15 Ravine Way, Kentfield, Calif, 94904.

CHINESE SHADOW PLAY - 10 min., color Distributor: Contemporary Films, Inc. 267 West 25th Street, N.Y., 10014.

THE CUBE, 16mm, black & white, Act 1, 29 min. Act 11, 27 min. Rental $19. N.B.C. Educational Enterprises, 30 Rockefeller Plaza, Room 1040., New York, N.Y. 10020. Man appears trapped by translucent walls - fears of loosing touch with reality - at end he marches out of cube with no trouble - he is free - or is he?

FABLE AND THE PEACOCK - 12 min., color, Distributor: Brandon Films, 200 West 57 Street, N.Y. 10019. The fable of the peacock and its vanity told in dance-drama rewarding approach of Indian culture.

GEOMETRIC SHAPES - 16 mm, color, 13 min., rental $10. N.B.C. Educational Enterprises, see address above. Are function, shape and convenience the only reason for using regular shapes? This and time are investigated.

LANGSTON, HUGHES - "Jerico-Jim Crow" (off-Bdwy cast), Folkways Scholastic Records, 906 Sylvan Ave., Englewood, Cliffs, N.J., 07632.

THE MIME - 29 Min. rental: N.Y. Univ., New York, 10003. Tony Mantanaro, only film of what is required in presentation and training of a mime artist.

A NIGHT AT THE PEKING OPERA - 20 min., color, Distributor: Film Images: 220 West 42 Street, N.Y., 10019. Narrator explains symbolism, delightful, valuable for understanding of Chinese ancient arts.

ONE PAIR OF HANDS - 23 min., black and white, Distributor: Dance Films, 130 West 57 Street, New York 10019. Dance gestures in religious and dramatic studies of Asian cultures.

PANTOMIME - 21 min., black & white, rental $8. - Dallas Theater Center, 3636 Turtle Creek, Dallas 75219. Blend of classic mime and modern dance idiom. Six episodes.

RHYTHMETRON - 40 min., color, Distributor: McGraw-Hill Films, Dept. BF, 1221 Ave. of the Americas, New York, 10020. The ballet film that relates - choreographer, Arthur Mitchell.

YOSHI NO YAMA - 20 min. color, Distributor: Brandon Films, Inc. Continuous flow of M within restricted Japanese space reflects deep intellectual discipline.

LANDMARK SPIRITUAL TEMPLE (Church service documentary) - Ethnographic Film Assoc. 52 Lafayette Street, San Francisco, 90025.

"Bit" Reviews

From Seedbed: (Vol 11, No. 1, June, 1974)

"The Spring Symposium....held at St. Peter's Luteran Church Center on Saturday, May 11th,....The Vitality of the Spirit. ....the varied activities of the day concentrated on non-verbal aesthetic forms: Music, dance, architecture, and drama....

Sacred Dance of India -- Vija Vetra
Miss Vetra, who has studied Indian Classical Dance, Bharat Natyam, with the famous Guru Chockalingam Pillai at the Madras Institute of Fine Arts and has appeared before world-wide audiences, both spoke and danced. Her entire being, clothed in authentic and striking costume and in total rhythm to the music, conveyed the vitality of the dance in body and spirit.

In contrast to the Greek and Egyptian civilizations in which the ancient dances are preserved only in frescoes the classical dance of India has been handed down from generation to generation for thousands of years. The body's lower half is man's roots (the stamping of the foot, for example, is to re-affirm the self and to unite the body with the earth) and the body's upper half is the fruit (the hands reveal in their graceful movements the presence of the air). The entire body is an offering of the self.

Miss Vetra presented a number of dances, among them a hymn to Shiva, the Lord of the dance; the Dance of Lights; and settings of several devotional poems of Tagore..."

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From The Messinger May 3, 1974, Belleville, Illinois:

Leonard Bernstein's Mass by Father Gerard Fuller, OMI

"Forms of art today treat more and more of life as it is. The artist presents certain life styles and ways of thought current today. Usually he lets the audience draw its own conclusion about the statement he has made through the actions he has chosen to highlight.

"Such an artistic statement is Bernstein's Mass, a theatre piece, which played two nights at the special events of the University of Utah to 8000 people each night.

"Mass, like the movie The Exorcist, stirs up controversy whenever it is produced, as it did in Belleville when put on at the Shrine of Our Lady of the Snows last summer.

"Here in Salt Lake City some Mormons probably did not come to see Mass because they thought it was a plug for the Catholic Church. Some Catholics, after seeing Mass, also probably wished they hadn't because they took isolated incidents of Mass and then branded the whole performance as an attack on the Catholic Church.

"Both the above views are simplistic. Mass is a theatre peice in which Bernstein is making a statement on our present generation. I think Bernstein is saying that people today are thinking for themselves in the area of faith and religion. Such an attitude of independence is a marked contrast to the older and institutional domination of the minds of the 'simple faithful' by certain very rigid absolutistic forms of authority.

"In Mass the celebrant begins by singing a simple song of praise to God, using the psalms. Praise of God in King David's time consisted of such simple things as the psalms. Then, as the mass progresses and the priest dons more and more ceremonial robes, the people become more and more unruly and independent. This seems to highlight the fact that the priest, or organized religion, is growing more and more apart from the people.

"This alienation builds up to the point where the priest is holding on high the sacred gifts for adoration, but down below the people are whipping themselves up into a frenzy of 'doing their own thing.' The alienation that existed when Moses came down from the mountain to find the people revelling in an adulterous orgy is complete. Like Moses, the priest hurls the sacred gifts to the ground in an outburst of anger and personal frustration. When he does this, the people fall down as if dead. The celebrant also rips off his robes and falls on the ground with the people.

"In the end a small boy comes on the scene singing the simple song that the celebrant had sung in the beginning. As boy touches them, the people rise. Finally the boy touches the priest, who also arises and joins the community in singing the simple song of praise to God. Now using English instead of the alienating Latin, the priest says, 'The mass is ended, go in peace.'

"So we have here the modern desire for people to find God in their midst in simple things. We have the distaste for institutionalism and over-domination. But we also have, in the people's falling to the ground, their implicit recognition and need for authority, for structure, for the ministerial priesthood. Their total paralysis in the light of the celebrant's defection is like the shock most people feel today when a priest or sister defects from their vows.

"Bernstein seems to be saying we are living in an age of increased independence in matters of religion. The upheaval that this period of growth brings is painful to all, but in the end it will result in the people of God coming together more as a people without divisions brought about by worldy-inspired forms of tyrannical domination.

"A little child (Jesus in his simplicity?) will lead us to the simple worship of God that we see in Jesus and the early Church, a worship that needs a structure and ministerial priesthood, but without the alienating divisions these have sometimes assumed in past centuries."

*

From Whence talent?, the Monitor's daily religious article, Part 1, The Christian Science Monitor, Wednesday, December 26, 1973.

"Talent -- something possessed by a privileged few? Something you're either born with or not?

"As the interview on this page with Martha Graham implies, we all have talent; we all have innate ability. Christian Science explains that this is because man is the expression of God, the unlimited source of all good. In the Bible we read that man was created in the image of God (Genesis 1:27). Therefore there are many qualities we each derive from God - rhythm, grace, and intelligence, for example. Put to practical use, these qualities become talents. Coupled with work and dedication, they can become dynamic means of communication between individuals and peoples.

"God not only provides us with talents, but also gives us the channels through which to express them. Man, in his true, spiritual identity, is the unhindered expression of God, Truth, Love. When we see that it is here that our individuality originates, we also see that we cannot help but express in abundance - in our own inimatable way - the form, beauty, color, and strength of God's universe.

"Sometimes we may feel a reluctance to develop our talents. We're often afraid and doubt our abilities. Or we may feel overwhelmed by competition, which so often foretells success for a few and failure for many. Such fear is based on a false premise: that talent is limited to a personal gift, dependent upon one's natural capabilities present at birth. Such thoughts can hamper us. Freedom comes when we realize that the source of any talent is God.

"But we do have to know this. Although our individuality and ability are spiritual - because all is created by God, divine Spirit - they are manifested in terms we can understand, in forms we can recognize humanly. Talents and abilities that are so greatly admired in poetry, dance, music, painting, the theater, and in skills that are respected in architecture, crafts, technology, and so forth, only hint of the grandeur of God's universe and of His perfect, complete expression, man. Christ Jesus said, 'Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven.' (Matthew 5:16).

"As we let go of a personal sense of ability and realize that we express God fully and completely, we will be more likely to recognize and develop those talents that are uniquely ours.

"We should never believe that we are limited, that our capability is small. In our real, spiritual selfhood we are the very children of God! So we can let our individual talents unfold, unrestricted

by fear or doubt.

"In Science and Health Mary Baker Eddy writes (p. 258), 'God expresses in man the infinite idea forever developing itself, broadening and rising higher and higher from a boundless basis.'"

Do you agree that the interplay and intercommunication of the arts is something that every artist has for his own use?

M.G. Oh, yes, because we are all in this strange world of imagination together. We're all seeking to reveal that interior landscape - what the Orientals call the 'other mind.'

A private vision becomes a dance - how does it begin?

MG My experience as a dancer has been that I am under orders to work from the body itself, that is, the necessity to reveal the hidden things that we all share. 'I've been there now, a boy, a girl, a bird, a tree, a fish swimming in the silent sea.' If we don't take advantage of our ancestry, our ancestry not only as human beings but as inheritors of the marvels that exist around and around us, then we lose a great deal of life. When I start a dance, I'm absorbed with an idea, because my ideas deal with theater as a very definite and strong impulse in life. I believe that the world 'theater' was a verb before it was a noun: It was an act before it was a place, and all of my works deal with life rather than design.

When I'm working on a new piece, I'm a thief -- I steal from anything -- poetry, painting, music, color, only I hope I do it no dishonor. There is so much to feel. There is nothing unique about feeling . . . everything feels, a leaf feels, a flower feels. Experiments are being made with leaves. . .with one that was cut five days ago and one that is new cut. The one that is new cut leans toward the weaker leaf as though to give it strength. In working on a piece, if it is about a woman, and most of them have been, I try to find her lowest common denominator and then go up. You can't start at the top and go down.

You speak of the body as the thing you work with most, but you are also working much of the time with ancient wisdoms disguised as men and women. Clytemnestra, for example-- your greatest woman-dance explores almost more than one can bear.

M.G. The secret of Clytemnestra was that until in Hades, she could say 'Why do I go dishonored among the dead?' until she was willing to face the fact she had done evil in murdering her husband, she was denied a future life.

You are unique and so am I. If you do not fulfill that uniqueness, it is lost to the world. No matter how uncomfortable it may be, you must pay your debts to the life that has been permitted you. And to do it with as much courage as possible.

I feel that those people who drink too deeply of the River of Forgetfulness, as in Plato's myth, are unfortunate, because they miss so much. Remembering can be torment. But when you emerge, you're able to laugh. And, of course, the ability to laugh has been man's saving grace.

What happens along the way that allows you to laugh?

M.G. Everything.I can put it best in the words of Sarah Bernhardt, 'Even so,' All her life she met defeat by looking for another door. And the consciousness of memory, the excitement one finds in a book, in a landscape, in sounds; it's all so exciting because you recognize it. That is what memory is. It is not an easy course because sometimes you remember things it would be better to forget. But to fulfill your ultimate is a responsibility. It's like Marianne Moore saying: 'Victory will not come to me. I must go to it.'

You speak of memory, ancestry. What about the future that one is capable of creating?

M.G. I don't think very much of the future. I believe very much with St. John Perse, "You have so little time to be born to this instant, and if you can be born to this instant, then the future builds on it, like a step forward.' But the future. . . no one could make me believe for a moment that my future, when I was a child, would be anything comparable to what it is in my present.

The experience of knowing the body, not just as something lovely to look at, but as

a wonder to experience, is the reason dancers are like shells. Shells are a tiny bit of life, an instant of life, that demands a place. And it begins to weave its own house and it makes its own body. A dancer takes about ten years to be made - ten years of constant daily work for the body to be so steady and strong that you are not afraid of it any longer. But this is only the beginning. Edgar Varese, the composer, said 'Martha, everyone is born with genius, but some people only keep it for a few minutes.' That is the demand -- to keep it."

(Ed. Note: The second part will appear in the next issue.)

LETTERS TO THE EDITOR

From Rusty MacLeod, SDG, 1507 E. Broadway, Mt. Pleasant, Michigan 48858:

"...if anyone wishes a list of those persons (names and addresses) attending the June Institute, they should write to me at the above address...."

HHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH

H I S T O R Y

HHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH

(Ed. Note: As ascertained at the June Institute, presidents of SDG from its origin to now are as follows:

Ruth Rayton	-	1960-62
Mary Jane Wolbers	-	1962-64
Mary Johnson	-	1964-66
Pat Sonen	-	1966-68
Margaret Chaney (unexpired term)	-	1968-69
Virginia Lucke	-	1969-71
Maxine DeBruyn	-	1971-

From "A Study of Modern Dance as a Means of Worship in the United States with Emphasis upon the History, Development, and Contributions of the Sacred Dance Guild and of Rhythmic Choirs" (A Thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts in Dance and Related Arts in the graduate school of the Texas Woman's University, College of Health, Physical Education and Recreation by Marilyn Kay Lewis Hart, B.S., Denton, Texas, May, 1965.)

"Since the beginning of time dance has served as a universal means of communication between man and God.

"...Although verbal communication gradually, in many instances, replaced the use of movement as the primary means of worship, dance has historically been an enextricable phase of practically every religion.

"If there is truth in the theory that the American continent was the first to emerge, then the Indians are indeed the most ancient of peoples. Their customs and beliefs are of value, historically to anyone interested in dance and religion. Indian dance is the genuine religious expression of a primitive people which has survived without serious interruption for thousands of years....Centuries of Christian training, however, have affected the customs and ceremonies of the American Indian. The mingling of faiths experienced by American Indians may be attributed to a quality of mind which made it possible for the Indian to be tolerant of other beliefs and to incorporate them into his own practice....It would seem that the only way to understand the dances in their entirety and to see them performed with authentic reverence would be to go to the pueblos or reservations where they are danced in the way of the ancients....

"The Shakers, coming to America from England in 1771, used definite dance patterns as an integral part of their worship. At first, the dance movements performed by the Shakers were involuntary in nature and exemplified only an outward sign of a highly charged emotion. Like many of the sinners of the early revivals, when they received the 'gift,' the Shakers would jerk, shake their hands, and dance....

"While certain denominations have always recognized dance as an integral part of their worship services, many religious leaders in the twentieth century remain unaware of the potentiality of dance as a means of religious expression....

"Many contemporary dance artists state that spiritual growth occurs whenever an

individual is involved aesthetically either as a participant or as a spectator in any of the arts--painting, sculpture, music, drama, or dance....Today in the United States remnants of dance ritual are evident in the movements, gestures, and processions of altar boys, priests, and congregations in Catholic and Episcopal Masses....

"Through the centuries the United States has witnessed the growing process of secularization of the dance as an art form, a process that paralleled all other human activities. The dance, too, went the way of all civilization. During the last few decades many attempts have been made to bring the dancer back to the church. Through movement he may again seek the shortest distance from his soul to his Redeemer. These people feel that the free and coordinated rhythmic movement has spiritual reality and may help draw humanity in a mystic union.

"In 1956, individuals interested in dance as a religious art form met informally for the purpose of sharing convictions, ideas, and aspirations in the field of religious dance. As a result of this meeting, the Sacred Dance Guild was organized for the specific purpose of fostering interest in dance as a means of worship and providing choir directors, ministers, religious educators, and lay persons with the knowledges, understandings, and appreciations necessary for incorporating the dance into the worship service.

"As a result of her interest in the activities of the Sacred Dance Guild in promoting acceptance of dance as a religious art, the present investigator undertook a study of modern dance as related to religious themes in the United States during the twentieth century; she identified outstanding individuals associated with religious and/or sacred dance in the United States; described their contributions to contemporary religious dance and to the development of the Sacred Dance Guild and the rhythmic choir. She further studied the history and development of the Sacred Dance Guild and the rhythmic choir and described the contributions of these two movements to the establishment of modern dance as a means of worship...."

(Ed. Note: This will be continued in the Winter Issue of the Newsletter.)

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(The group and her picture appeared on the Unitarian Universalist World - a monthly) Louise's most exciting work at School of The Assumption Montosorri in Miami where non-dance students participated and particularly enjoyed Sister Janet Meads' Lord's Prayer in rock...Wherever Louise presented her program she included everyone..almost always ending with Shalom..with everyone holding hands and following the simple steps enclosed here....had as many as three hundred at a time ENJOYING their faith in dance. Sophistication, creed or color has nothing to do with the enthusiasm after one of her talks and dance demonstrations. Everyone wants to get in on the act...Next season looks just as exciting..All programs and workshops are open to all and SDG members are urged to come...

(Ed. Note: And here is the Shalom music and word notes from Louise! Thank you for sharing.)

Join hands

1. Shaloom my friends: step forward left, right, left, swing arms up and hold 4th ct.
2. Shaloom my friends: step back right, left, right, and hold fourth count
3. Shaloom.....: step left sideways, right side, left and hold fourth count
4. Shaloom.....: step right side, left side, hold fourth count

we'll see you again: repeat
we'll see you again:
shaloom
shaloom
repeat with variations: turn on held count, clap on held count, shout on held count, stamp on held count

(c) L.M.

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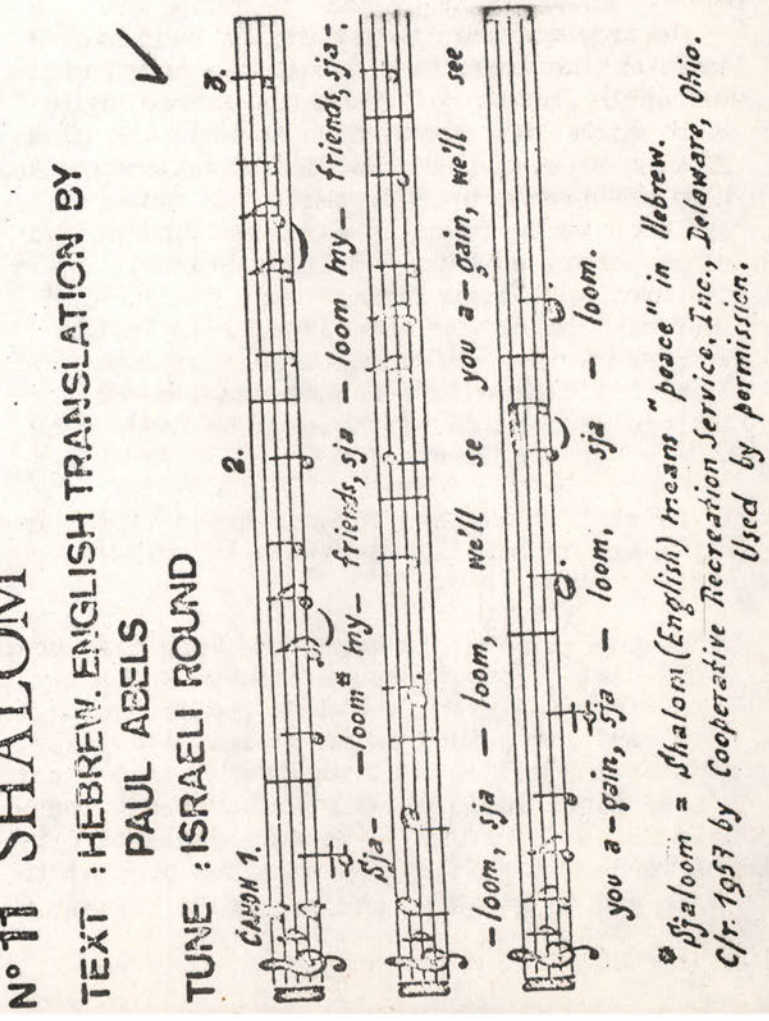
From Priscilla Baxter: Our two dance choirs, Sacred Dance Group (Women)and Gospel Dance Choir (high schoolers) at Center Congregational Church, Manchester, have had an active year of participation in our church and with many other organizations. One of our high points was a Christmas TV program on Hartford's Channel 3, presenting the favorite, Roy Ringwald's "Song of Christmas". Priscilla also was interviewed by a representative of the Conn. Council of Churches, who were sponsors.

We are blessed with the continuing creativity of Betty Simpson who has written poetry and music, and adapted scripture, for choreography. "Opportunity" (Betty's words with music adapted from the hymn tune "Morning Song") was presented for the annual meeting and installation of officers of Center Church women. The message outlines opportunities missed and opportunities grasped, as at the Birth -- "The innkeeper...never knew the Lord had come...But wise men came to bring their gifts..." and again during Jesus's teachings, and at Calvary, and today--"Now Jesus comes to you and me. Now we must make our choice; Turn him away, deny him room, refuse to hear his voice; or listen to his promises, Believe, receive, rejoice! 'Where two or three meet in my name, Lo I am there with you. Abide in me; You will have peace; I make all things new.' Alleluia! Alleluia! Glory be to God!" Eight dancers interpreted each taking several parts as the story unfolded. At the end of the service the dance choir involved the congregation in a bene-


N° 11 SHALOM
TEXT : HEBREW. ENGLISH TRANSLATION BY
PAUL ABELS
TUNE : ISRAELI ROUND
CANON 1.
2.
3.
sja-
-loom* my- friends, sja -
-loom, sja - loom, we'll see you a-gain,
you a-gain, sja - loom.
* sja/loom = Shalom (English) means "peace" in Hebrew.
C/r. 1957 by Cooperative Recreation Service, Inc., Delaware, Ohio.
Used by permission.

diction, "Peace to You, My Friends, Go in Love" by Sr. Miriam Winter of the Medical Mission Sisters, the congregation passing the peace to each other while singing words of the chorus.

A "Program of Learning and Sharing" in sacred dance, combining an evening's mini-workshop and service of devotions, was done for two different churches. Participation was optional -- we didn't want to scare them off! -- and some participated while still seated, others entered enthusiastically, moving in the space. We used the spirituals, "Nobody Knows the Trouble I've Seen" and "Sometimes I Feel Like a Motherless Child" for individual feeling and motion, and "He's Got the Whole World in His Hands" and "O Lamb of God" from the "Rejoice Mass" for group feeling and coming together in prayer expression of petition, release, and thanksgiving.

The Gospel Dance Choir, directed by Roberta Macaro who is also in the Adult Group, danced in an outdoor Sunday morning worship. Three girls interpreted "The Creation" by James Weldon Johnson, and six girls moved to "Turn, Turn, Turn", recording by Judy Collins. They wore green leotards with ankle length wrap-around skirts in same color.

We are acquiring a variety of costuming--new for the women is a jumper, princess style and ankle length, of gold knit fabric, worn with white knit shirt, high necked, and close fitting sleeves. Another is olive leotard and tights, covered by a free-flowing panel of yellow hanging from the shoulders and nipped in at waist and hips. Shirley Stager, Connie Santoro, and Ginny Coulter wore these, with the addition of garlands of flowers in the hair and wristlets of multi-colored ribbons, when they danced in a Manchester Community College production of Christopher Fry's "The Lady's Not for Burning".

We still find need for our dress-type robes which are especially adaptable to collars, panels, stoles, capes, etc.

A special note, in memory of Virginia Lucke. It is part of our treasure to have known her. When Virginia lived in Storrs (before going to Michigan) she joined us many times at weekly rehearsals, and we went together to the first Sacred Dance Guild mid-winter workshop, then held in New York City. We were enriched by the wonderful gift of joy that she brought to dance and to worship, and are grateful that we continued to know her leadership and inspiration through the Guild, most recently at the Rhode Island workshop last January. It was a shock and grief to learn of her death. We shall miss her generous contributions to these pages, and remember her with much love.

(Ed. Note: AMEN! Your Editor, too, will miss her contributions and encouragement.)

ILLINOIS -

Patricia Lund Lers, Minister, and Director of the Faith Enlivening Dancers, Trinity Church of the Northshore, Wilmette, Illinois relates that she has enthusiastic dancers who are very natural about using all possible sanctuary space. Congregational response is effective because there is congregational participation. Music Patricia has used in her works are "Be" and "Father", from Diamond's Jonathan Livingston Seagull, "I Am" (Dramatic Chorus Version) by Diamond and "God of My Life", by Wise.

Patricia uses slides, live readers, tapes and guitar for special effects in her programs. The group will begin work on a program called, "Reach Out and Touch a Hand." (A multi-Media Jesus-Rock Program).

"There will be live music and dramatic readings-taped music and effects, slides and special effects. Dancers include two male modern dancers, a Jazz-Rock Ensemble, Ballet soloist and duet. Sometimes the whole company dances. The talent ranges from advanced-professional to girls who have very little training. I design my programs so that all the dancers contribute to the over-all Biblical message, and the beginners always look really great, too. The main themes are: LOVE, JESUS, PEOPLE, TEACHINGS OF JESUS and ENLIVENED FAITH."

*

Toni' Intravaia is again offering class in Sacred Dance - leaving the

title broad enough to cover the needs of those participating. For the most part composition or the craft of making dance seems to be the great need.

MASSACHUSETTS -

Although Carol Davis's Motion Choir at the First Parish in Dorchester, Mass., only presented one work since the last Newsletter was published, it was a pinnacle for Miss Davis and her dancers. It was the premiere performance of a new piece, "The Creation" from Genesis.

The minister read excerpts from Genesis, Chapters 1 and 2, and the dance was choreographed, for the first time for this group, solely to the cadence of the spoken word. Although organ accompaniment highlighted the narrative, it did not impose rhythm or direct movement of the dance. The church organist composed original music for the presentation, another first, using the completed choreography as the inspiration.

Solo dance was used extensively for the first time, too, individual choir members portraying the elements of Creation: Day, Night, Heaven, Earth, Seas, Adam and Eve. Adam and Eve were danced by a young married couple. This afforded the group another first, the first time a male dancer appeared in one of their productions.

A former member of the group, an artist, designed and executed exquisite symbols for the production: sun, moon, tree, fish, bird, lamb. These were lifted from the worship center table and brought into view of the congregation at appropriate points in the course of the performance.

The costuming reflected the various elements as well. Day appeared in a yellow robe, Night in deep blue, Heaven wore pale blue with a sapphire veil on her head, and Sea was attired in aqua with a turquoise scarf draped at the waist. Earth appeared appropriately clothed in rose beige under a sheer green elbow-length cape, and Adam and Eve danced in contemporary dress, all white.

Because of all the "firsts" involved, the production was not only challenging but also most rewarding for both the dancers and the congregation. Even the tots present at the service were quiet throughout, totally absorbed in the service.

*

Joan Sparrow had her ego boosted no end by being asked once again to dance part of a worship service for a meeting of the Church Women United early in May at the Federated Church in Hyannis, Mass.

Psalm 146 was selected by the women, and Joan found that it choreographed well for a solo dance with a reader accompanying. She wore a long purple sleeveless dress with cerise felt swirls appliqued on gray satin at the neck and hem, and the skirt swished some as she danced, providing sound accompaniment for the planned times while the reader remained silent.

The first and last few verses of the psalm were repeated several times for the processional and recessional down the long center aisle of the church. The body of the psalm was danced in the chancel. The performance, Mrs. Sparrow reports, was well received.

*

Although John Elliott of Chatham, Mass., approached the SDG last January for help in arranging dance programs and workshops on Cape Cod in conjunction with the Friends of Menomey Theatre, the project was deferred for the time being. It is, however, something to look forward to.

*

The Sacred Dance Choir of All Saints' Episcopal Church, Attleboro, Mass., under the direction of Carlynn Reed, danced at the Holy Saturday service on April 13 and the Sunday service on March 31 at their own parish church. On March 28 the group performed at a youth meeting in Darien, Conn., and on May 26 for a post-service program at Christ Church Cathredal, Springfield, Mass.

The service at the cathedral was the climax for Mrs. Reed of four years of work with the girls at All Saints. The response to their program, Carlynn reports, was overwhelmingly positive, and

it was perhaps the best dance experience she has had.

Lending to the success of the venture was the very large chancel at the cathedral, purposely built for such things as dance. The spaciousness allowed for a freedom of movement that proved very exciting.

The last dance on the program, a solo by Carlynn, was dedicated to Virginia Lucke in memory of her death just the week before. Other numbers were danced to Morning Has Broken by Cat Stevens and Prepare Ye the Way of the Lord from Godspell, both sung by a folk choir, and Glory, Glory, an Odetta recording.

As a result of the presentation at the cathedral in Springfield, Mrs. Reed has been invited to dance at another church in the Springfield area which she hopes to be able to arrange for later this year. On January 27, 1975, she will give a lecture-demonstration at Barrington College on the place of dance in the life of a Christian. This poses a real challenge since the school does not even allow social dancing on campus.

Carlynn and her family moved to Huntington, Conn., in mid-August. Her husband has taken on the rectorship of St. Paul's Episcopal Church there, and people in the parish were looking forward to seeing dance in the church even before the Reeds made the move.

*

The Covenant Liturgical Dance Group of the Church of the Covenant in Boston danced most of the evening worship service at the Old West Church, also in Boston, on the Second Sunday after Easter, April 28.

Under the direction of Paul Mefford, who also danced with the group, the dancers performing were the Misses Barbara Case, Ruth McKay, and Mary Sullivan. All of the numbers were performed to recorded contemporary music, and the costuming was basic but effective in that it did not detract from the expressive movements of the dance.

As the space available for dance at Old West is extremely limited in comparison to the vast space for dance at the Church of the Covenant, the dancers were confronted with a real problem that they solved beautifully. They utilized what space they had to work in to the utmost with excellent results.

Mr. Mefford received his degree in theology from Boston University in June and was assigned to a church in Ohio. He will no longer be able to direct the group, therefore,but Miss Case intends to carry on and hopes to be able to perform at least one regular worship service a month at the Church of the Covenant during the coming season for dance at the church.

*

From Harwich, Mass:

Mary Jane Wolbers sends this:
Celebrating the Arts
First Congregational Church, United Church of Christ, Harwich, July 7, 1974

Praise Through Dance with Introduction of Pocono Chancel Dancers

Praise His Name with Invocation (Music by Work), Processional (Music by Purcell), Call to Worship and Meditation (Barber), The Lord's Prayer (contemporary folk), Hampshire Echoes (MacDowell), 150th Psalm.

Mary Jane choreographed and danced "In Memory" (Vivaldi) dedicated in loving memory to Virginia Lucke, friend and fellow sacred dance artist.

This section closed with the Offertory (Folk Song, "Lord of the Dance")

The second section "A Time to Dance" included Time to Gree the New Day (Welsh Hymn), Time to Explore and Discover (Joplin, Time to Look Back (Pre-Classic Suite, Shaker Set), Time for Celebration (MacDowell), Time for Prayer (Traditional), Time to Say Good-Bye (Youse).

*

On July 7, 1974 at The Tabernacle, Craigville Conference Center in Craigville, the worship was led by

the Pocono Chancel Dancers, a performing unit of the Teenage Contemporary Dance Workshop from eastern Pennsylvania. The group's choreographic director, Mary Jane Wolbers, in 1962 in Craigville was one of the leaders in the Annual Institute of the Sacred Dance when it was held here.

MICHIGAN -

Mary C. Bell reports on Grand Rapids district United Methodist Jr. High Creative Arts Camp held at Wesley Woods, Dowling, Michigan from July 7 - 13. ...In the area of dance, Mary Bell performed to John Denver's "Summer", sung and played by Jeff Hayes, on Monday night. Wednesday night at chapel, Donn Doten recited the poem "Creation". The second time through, to show how dance could enhance the reciting of a poem, Mary Bell helped Donn interpret the poem with dance movement. Friday night, the youth dance group performed to "Beautiful City" from soundtrack Godspell, and also used interpreted movement in chapel to the reading of "Dance of Worship", poem by Marjorie Holmes, published in the Spring Issue of Newsletter.

Mary also used the 16 mm. The Language of Dance to show the minor group and Nels Andersen's 16 mm. of Drid Williams group, "Religious Perspectives" for the exposure groups.

*

Susan Lovell, Director of the Mayflower Sacred Dancers, from the Mayflower Congregational Church, Grand Rapids, Michigan reports that the group presented The Lords' Prayer at an early youth service and for Sunrise Service "I Am the Resurrection." The Lord's Prayer was done in Rock Version and as a non-dancer Susan believes that creative movement is a means of allowing young girls to share in their church. (Kathy Muir from First Methodist Church, Grand Rapids, was kind enough to help Susan get started with a new group in 1974.)

*

The Holland, Michigan Sacred Dance Group directed by Maxine DeBruyn performed Chichester Psalms by Leonard Bernstein (record). For this work, because of the varied sizes of chancels and the spacing involved, they are choreographing for groups of three or four, experimentings with different processionals and recessionals. During the summer they have weekly exercises including more yoga than usual and they are finding it helpful in keeping them in shape.

*

Janet A. Lee, from Clawson United Methodist Church, Clawson, Michigan reports that she did three summer seminars stressing the use of all the arts with music as a way of augmentings the existing choral and the total music program within the church. Janet gave a Church Music Seminar at Michigan State University stressing "Music with Children and Youth," a workshop at Lake Huron United Methodist Choir Camp and also presented a seminar at the North Central Jurisdictional for the United Methodist Musicians, St. Olafs', Northfield, Minnesota called "Music In the Small Church." Many directors in small churches don't use dance and hopefully more will try it now.

*

Karen Russell, Director, and Judy Johnson from Temple Methodist Church, Muskegon, Michigan presented "Bridge Over Troubled Waters" and "The Lord's Prayer" for Sunday Worship Services. An Introduction to Sacred Dance to the Congregation was presented and Karen gave a brief description of the purpose of dance from the pulpit. Printed history of Sacred Dance was in the church bulletin. Plans for an adult women's choir and high school choir in the fall is Karen's next endeavor.

*

World Library sponsored a Trilogy of Workshops - June 3-7, Aquinas College, Grand Rapids, Michigan - June 24-28, Regis College, Weston, Massachusetts - July 1-5, St. Mary's Seminary, Houston, Texas. Dancing for God was one of the topics treated at the Workshop.

*

Rusty MacLeod sends this note: have performed "Lord of the Dance" at a Methodist Church in Frankenmuth, Mi; did "Jesu, Joy of Man's Desiring," at a Christian "Feminar" (women's seminary) at Central Mich. Univ.; and interpreted Psalm 8 for a Presbyterian family camp at an outdoor worship service.

MINNESOTA -

From Rochester: The First Presbyterian Church here devoted a service to sacred dance during their Lenten Series in April, "A Gallery of Faith". In an informal but religious setting, Virginia Huffine presented a lecture-demonstration on the use of dance in the church. This was followed by a Dialogue between the dancer and the Associate Minister, the Rev. Mr. Clayton A. Cook who read the Lord's Prayer, a section at a time. The meaning of each phrase was discussed, and the the congregation followed Virginia's accompanying movements, or devised their own. During the final consecutive reading of the Prayer by Mr. Cook, everyone spoke and moved together in prayer.

After a reading of the story of Gethsemene (St. Mark 14:), four young people of the church joined the dancer in her interpretation of "The Prayer of Christ", a tone poem for organ by Oliver Messiaen.

NEW HAMPSHIRE -

On June 6 Priscilla Richardson, director of the Sacred Dance Choir of the Marlborough New Hampshire Federated Church, danced the Lord's Prayer to a Perry Como recording and a spoken prayer taken from "I've Got to Talk to Somebody, God" for the opening service of the annual meeting of the United Church Women of Vermont. In the afternoon she conducted a short workshop.

NEW JERSEY -

Lucille J. Eggers, director of Interpretive Dance Choir of Congregational Church, Pascock Road, Park Ridge, New Jersey reports worship service at the First Congregational Church of Park Ridge with Dona Nobis Pacem, Lord of the Dance, Turn, Turn, Turn, Who Will Answer, Simple Gifts, Happiness Runs in a Circular Motion, 23rd Psalm and Hymns.

The group has been invited to dance in West Pres. Church, Ridgewood, Old N. Reformed Church in Dumont, Pres. Church in Hackensack, Eastern Conference of Congregational Youth in Baltimore, June 1973.....I am so proud of these girls--we started about 5 years ago with 8 girls, and after their first appearance at an Advent program, they have been extremely well received and enjoyed by our congregation and others....I'm eager to read the Guild Newsletters for new ideas for interpretations....In our "dance", we try as often as we can to use "live" music such as young people who sing, play instruments, or our Senin Choir and Senin soloists....The girls used 3 young girls who accompanied them on recorders, guitars for "Sunshine on My Shoulders," and "Happiness Runs, etc....

It is so wonderful and rewarding to have the Dance Choir invited to other churches for several times we have received the same comment. "I came in prepared to dislike this sort of dance in church, but it was simply wonderful to see these beautiful, meaningful interpretations in praise of God - the girls are so graceful, and seem to really feel this love - it wasn't repulsive or sensuous in any way."

We (the group) did a workshop in Interpretive Dance for a group of Religious Educators in Haworth a couple of years ago, and it is surprising to see the growth of interest in this "art form" which has developed in neighboring communities.

...I did want to say that the dance choir did such beautiful choreography for Lloyd Pfautsch's "Day for Dancing"-we used a flutist, bassoonist, and choir and percussion...I'm afraid I'm "rattling" on, but I do love this choir - and feel that dancing for praise of God is truly an "art".

Most of the girls have had only a little formal training - I'm not a professional either - usual ballet, tap, modern dance in college with a six week workshop with Weidman and Humphrey - and perhaps our biggest fault would be in "techniques" - but the intimacy of personal feeling and interpretation and love is so important (in my opinion)...

(Ed. Note: Thank you for sharing - perhaps you and the group could attend the June Institute some year!)

NEW YORK -

From Vira Klawe, Huntington Dancers of Faith: June, 1974:

Speech-with-movement Material for Non-Dance Members of the Congregation

Would any SDG know of poetic or spiritual written material for use in Sunday service for non-dancers, which could be set to movement not necessarily dancing by formal description? My church (Congregation of Huntington) has an annual Sunday devoted to Fine Arts in Religion, on which occasion, of course, my dance group performs. But we have an adventurous Senior Choir, willing to come out into the chancel area and try new things. Last year after combing public libraries, and spending blistering hot afternoons in Manhattan combing thru drama shops for printed material, I was forced to select a poem I already had: "Sunday Morning" by Wallace Stevens. The singers spoke the lines, the Pastor also, and I re-grouped them three times into interesting floor formations, all standing upright but managing to suggest the ideas carried in the poem. It took a lot of rehearsal but was a huge success. This year they were willing to try again (no one else ever volunteers but we have a Pastor and choir director au courant with changing times) and again, no material available in book shops or thru SDG, so I wrote one, called "ROPE" on the seeming limitations of our lives, how we are bound-in by conventions, etc. and ending with an expression of the freedom of the spirit. Until the end, the "actors" are managing a circular rope with pre-fixed patterns, as they speak their lines, with body action by use of weight and leaning, and with a slow dragging walk accelerating to a fast trot and a "freeze". At the end they drop the rope, step over it and sing a Spiritual (Ever Time I feel the Spirit). There is use of piano in a place or two, and the presentation was very well received. Actually I wrote it two years ago but timidly never used it until I saw at a regional SDG meeting last Fall in Lane Boswell's Church a spontaneous "rope trick" offered by one of the leaders. Then I realized just how interesting the rope can look.

There is always another Fine Arts in Religion Sunday coming up the next Spring, so if any member knows of a suitable, modern, item with choral speech that can be set to movement please write me. My own sketch "Rope" is available, also. As to the dance group, we did our new Eightfold Amen as a prayer response after offertory, followed by our "Harmonies", made on an idea offered in the Fall SDG issue, wherein each (or ea. pair) of dancers moves, in sequence, to one spiritual thought. I devised four thoughts and four movement phrases to four counts each. Pattern something like a Canon, as each kept on doing her "thing" until all were included, then all changed to the second pattern, and then actual, but very simple, choreography took over, not departing from our four phrases. So our SDG bulletin does contain gems of ideas, and I appreciate them but work them out in my own way. This is the most fun of all.* (available also)

We are now choreographing, thru the summer when not swimming, "Together with Joy" being excerpts from Psalms 96-98 to symphonic music and narration, and expect to use it on a Sunday near Thanksgiving, as being in that category of expression. It got waylaid due to other pressures like child-care, houseclaeaning and absenteeism. If only life were all Dance.

*I had thought this "Harmonies" a simple experiment not formal enough for church use originally, but the Congregation was most enthusiastic and claims to empathize much better with simple movement.

I hope to see some issue of SDG bulletin deal with the subject of choral speech with movement or dance. (second annual request) So sorry I cannot make June meeting....Those near enough to Manhattan to see the Alvin Ailey Dance Company perform their spiritual group of dances, and who didn't get there, missed the treat of a lifetime. What artists, what a company, what marvelous material and music and ideas. "Wade in the Water" was one of our forthcoming projects and now we have a few ideas to begin on though we don't hope to emulate such very superior performers. (On Baptism, though I doubt that in this decade anyone in my area will permit dancing at Baptism.)

We appeared ..., on local UHF TV Station Channel 67 June 28 in the simplest of our Psalms on a program which deals solely with activities of women on Long Island. Possibly because our members all have interesting professions or vocations outside of dance...

NORTH DAKOTA -

New member, Lise Greer Phillips, reports choreographing a production of "Godspell" to be performed at the Fargo-Moorhead Community Theatre on September 19-22 and 26-29th.

OHIO -

World Library Publications, Cincinnati reports "Deiss Day" Workshops on May 11, June 5, June 7, June 8, July 6 and July 8 with Father Lucien Deiss and Gloria Weyman.

*

The Interpretive Movement Choir, Orchard Hill United Church of Christ, Chillicothe, Ohio directed by Jean Preslan presented "Our Father in Heaven" (a contemporary setting of Lord's Prayer arranged by Paul Abels.). This was during a special Sunday morning worship service conducted by the Church School, sung by one of the children. "Lord of the Dance" was given at a Candlelight Service and a college girl sang with guitar accompaniment.

PENNSYLVANIA -

Alice Rader sends in the following:

Since 1971 Nancy Brock has presented a solo program entitled "The Dance in Worship" at a number of churches, colleges and schools, most recently at Muhlenberg College in Allentown, Pa. last December. This is a kind of lecture-demonstration in which she talks about the history of the dance in worship, especially in the Christian Church, and performs examples of dances. (Jewish, Shakers, Ring Dances) The material is based on research which was supported by a grant from the Lutheran Church in America.

*

Susan Ciarrocchi is a student of Florence Cowanova and is often used as a resource person in Sacred Dance for the Presbyterian Churches in Philadelphia. Last summer she conducted a drama seminar and workshop for those interested in movement in the Churches.

Susan has worked with several of her students in Sacred Dance. They call their dance "Devotion and Motion". They have danced to music "Day by Day", "Godspell", "The Lord's Prayer", "Jesus Christ Superstar", "You've Got a Friend", and "Ave Maria". She often performs as a soloist to the slower, serious selections.

*

Jeanne Fuller conducted a workshop in Sacred dance at Westminister Choir College, Princeton, New Jersey last summer. She is presently conducting a workshop in Dance Exploration through a grant from the state of Connecticut that is being run on matching funds in one of their elementary schools. "My latest work is being offered at the Presbyterian church in Old Greenwich. I always feel that the work I am presently doing is my best--but then don't we all. This is a long work containing 9 dances, and carries with it an original score-performed by piano, organ, clarinet, and percussion and a 16 voice choir plus a narrator. There are ten dancers. The work was commissioned in 1973 by the American Guild of Organists, and has been reworked for this year. It is an architectural work and involves the congregation. It is presented in an empty (no seats) sanctuary forcing the congregation to move with the dance episodes. Pure experiment."

*

Norine Grant is director of a dance group at the Unitarian Church in Center

City. Last May they interpretated a Responsive Reading from the Tao-Teh Ching. They are presently involved in creating and planning for a June Celebration. They practice various movement experiences on Sunday afternoon.

*

Sandy Orr: "Our group started almost 9 years ago and has been growing (Bethlehem, Pennsylvania) and constantly changing ever since. At the present time we have two groups -one adult that meets Thursday evenings and our teen-age group meets as a Sunday school class.

This year we have done Godspell in which the whole teenage choir participated....I'm currently working with the 4th, 5th and 6th grad choirs on "Joseph and his Technicolor Dream Coat" to be performed in late May." My adult group will dance to the scripture readings from Matthew 21:1:9, for the First Presbyterian Church in Center St. April 7 and for a Lukemia show June 2 and 3rd...."

*

Ruth Rude, Glenside, Penn. formed a Liturgical Dance Group that meets at Zion Lutheran Church, Flourtown, Pa....Last year 9 girls performed at a Synod meeting. They have interpreted scriptures, songs, and litany. ...Mrs. Rude has choreographed a solo from Leonard Bernstein's Mass entitled "Simple Song"....

*

Katherine Seivard, Philadelphia, helps direct a workshop in the "Four Arts" (movement, art, drama and music) at Mullenburg College. Two years ago she began a liturgical Dance Group at Calvary Lutheran Church in NE Philly. There are presently 6 women between the ages of 30 and 40. They have presented an interpretation to Psalm 98 to the music of Carlos Jobine's "Stoneflower". Their most recent is The Lord's Prayer as done by Sister Janet Mead.

*

Vakil, The Sufi Order, Philadelphia, directs Sufi Dancing. These "Dances" were written as a form of meditation. The movements are done to chants representing various religions: Moslem, Judism, Christianity, Hindu, and so forth....

*

Paul R. Wieand, Allentown, presents drama and dancing in the Pennsylvania Dutch Arts....

*

Kay Seivard reports more: eXXpression is the name of the Sacred Dance group of Calvary Lutheran Church, 1962 Krewstown Road, Philadelphia. We began in the fall of 1972 in an attempt to add movement to a wide range of creative arts being used for an Advent Vespers Service. Four of the women had danced as children and one was a beginner of one year. We were all pleased to be able to use our talents for our church. We put simple movements to a part of the liturgy and our efforts were well received by the congregation.

The following September, 1973 we were again asked to prepare something for Advent. By then one of the original members had moved and we were able to find 3 new members who had no previous experience but were very capable and willing. One of the original members attended a week workshop with Jean Fuller who studied with Jose Limon and Doris Humphrey.

We have tried to add energy to The Word! to enrich worship and to add our gifts. All who attend worship move in a kind of dance, they walk, sit, kneel and bow. We look for the action and emotion in the service and expand it.

In the time we have been together we have struggled with the meaning of scripture and liturgy and worked to express it with our bodies. In the process we have become friends and have given and received support from each other.

*

From the Sufi Order, Philadelphia Branch:
Spiritual Dance and Walk: The outward form of these dances and walks are simple movements in rhythm with sacred phrases which are chanted and sung in English,

Arabic, Sanskrit, Hebrew, Greek, and Japanese. The inward feelings are joy, unity, and a selfless ecstasy by which one rises above the denseness of the earth and realises that this body is truly the Divine Temple.

The Sacred Dance and Walk are ancient teaching tools and practises of devotion. The present forms came as inspiration through Murshid Samuel Lewis, and have continued to evolve through his disciples, through the inspiration of Pir Vilayat Inayat Khan, and through the Spirit of Guidance.

*

From Lorraine Blaha, director, dance choir United Methodist Western Pennsylvania: Three workshops for church laymen and clergy sponsored by Bishop Nichols, Presiding Bishop of Western Pa. Conf. of the Meth. Church. During the workshops the following were used: Contemporary 23rd Psalm with words and music done on the lawn of the campus, Amazing Grace, music only, interpreted very literally in large phrases and Scripture - words only. "It was such a warm evening we moved the whole workshop out of doors on the "commons" lawn in front of the Gothic Style Chapel and danced in the dusk with amplified recordings and a live flutist. The people were so delighted and interested in this form of worship that was new to them that they applauded the dancers as the moon came into view over us. This workshop resulted in many requests for workshops in churches all over Western Pa."

WASHINGTON -

From Doug Adams: These last two months I've led dance workshops in Phoenix and up here in Seattle. Also I've written an article that may be of interest to other guild members. The title is "Chagall's Jerusalem Windows as Choreography: Stained Glass as a Source for Dance in Worship." The article appears in the current issue of Stained Glass Quarterly and describes how stained glass windows in churches may yield rich choreographies and how the congregation may be involved to evolve choreographies so that the finished dance choir presentation is sensed by the people to be a part of their body.....--a way to help the dance choir come closer to the people in the common act of worship.

Report from Barja Nazaretiz on Doug Adams' Workshop:

On July 24th, Mercer Island United Church of Christ, Mercer Island, Washington entitled "Experiences in dance from our religious heritage."
"Dance in Worship." "Choreography, Movement, Resources."
Time: 9:30 am...4 pm.

This workshop was sponsored by the Celebration & Worship Task Force of the United Ministries. (Disciples of Christ, Brethren, United Church of Christ.)

It was an exceptional treat to get to meet Doug this summer. At his workshop, he brought together many people in the area who had been working independently and who should rightfully be new members of the guild. Samples of the newsletter were on the bulletin board and we hope that many were able to take advantage of subscription information.

We are sorry to see Doug go, but wish him luck in continuing his educational studies. We know that wherever he goes, the paths will be clearing for a dynamo.

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To Become a MEMBER of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates:
Regular (1 year).....	$5.00
Regular (2 years).....	8.00
Student (1 year).....	3.00
Group (1 year).....	15.00
Sponsor (1 year).....	10.00
Sponsor (2 years).....	15.00

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Note: Institute 1974 was, as always, a time for spontaneous sharing. A Kirkridge staff member, Sally Bailey, offered copies of a new choir work for us to sight-read and consider for accompaniment of a sacred dance work. We agreed her hunch was right; "Cry Out and Shout"

by Ben Ludlow (A5628, 30¢ per copy from Harold Flammer Publishers, Shawnee Press, Delaware Water Gap, Pa.) is a "natural" for content, rhythm, and dance interpretation. MJW

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Helps and Guidelines (Aids for clergy and dance directors)

80¢	1.	"Consideration for Starting a Dance Choir"
60¢	2.	"Choosing a Theme and Music and Evaluating Sacred Dance"
$1.00	3.	"Using Creative Movement in Religious Education"
60¢	4.	"How to Plan a Sacred Dance Workshop and Bibliography"
Free	5.	The Sacred Dance Guild Brochure

Special Offer: Entire Kit at $3.00

Additional 25¢ charge for single copy mailings. Please send order and payment to:

Helps and Guidelines Chairman
Mrs. Mal Schlegel
2514 Union SE
Grand Rapids, Michigan 49507

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**********SPOTLIGHT ON NEW MEMBERS**********

[redacted]

[redacted]

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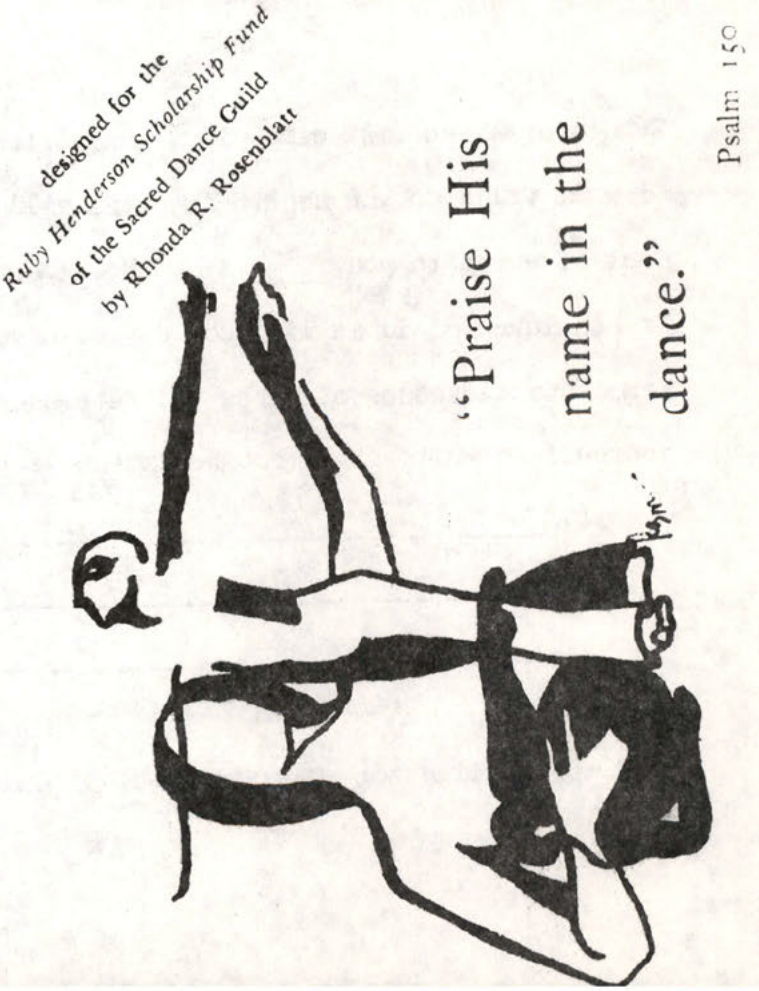
The following reproduction is of a card that will be available in sets of ten for $2.00 from Mary Jane Wolbers, 111 S. Green St., East Stroudsburg, Pa. 18301 -profits to go to the Ruby Henderson Fund.


designed for the
Ruby Henderson Scholarship Fund
of the Sacred Dance Guild
by Rhonda R. Rosenblatt
"Praise His name in the dance."
Psalm 150

APPLICATION FORM FOR SCHOLARSHIP AID THROUGH THE

RUBY HENDERSON FUND

Name: _____

Address: _____

Telephone: _____

Church where active: _____

Sacred Dance Guild Member _____ How Long _____

Resumé of activities (dance training, previous SDG events attended, performances, participation in dance groups, etc.)

What is your concept of the use of dance as religious art?

Event for which financial aid is requested: _____

Of what value do you hope this event will be? _____

Cost of event to you _____ How much can you finance yourself _____

If scholarship aid is limited, do you have other resources? _____

Names and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.):

1. _____
2. _____
3. _____

Send application to: Carlynn Reed, 31 Church Street, Shelton, Connecticut 06484

B Y - L A W S

T H E S A C R E D D A N C E G U I L D

(originally accepted February 10, 1958 - prior to this date, the organization existed as the Eastern Regional Sacred Dance Association and had no formal by-laws)

Article I - Name

The name of this organization shall be the SACRED DANCE GUILD.

Article II - Purpose

The purpose of this Guild shall be to stimulate interest in the dance as a religious art form and to provide a means of communication and training for dance choirs.

Article III - Membership

Membership shall be open to all who are interested in this field.

Article IV - Dues

Membership dues are paid on an annual or two-year basis. The dues cannot be changed without membership voting by ballot and finalized at the annual meeting. Membership and dues shall apply to regular, student, sponsors or group.

Article V - Officers

The officers shall be a President, Vice President, a Recording Secretary, a Corresponding Secretary, a Treasurer, Membership Chairman, Newsletter Editor, National Program Chairman, National Publicity Chairman, Helps and Guidelines Chairman, and nine Directors to serve for a term of three years each; three of whom shall retire each year, three new Directors being elected annually to serve three years.

Article VI - Executive Board

The executive board shall consist of the Officers named in Article V and chairmen of Standing Committees.

Article VII - Duties of Officers

Section 1. The President shall preside at all meetings of the Guild and of the Executive Board. In the event of a vacancy on the Board, the President shall appoint a replacement until the annual meeting.

Section 2. The Vice President shall supplement the President and shall preside in the absence of the President.

Section 3. The Recording Secretary shall keep a record of each meeting and prepare a report for the Executive Board Members.

Section 4. The Corresponding Secretary shall notify members of the time and place of meetings, keep a record of applications for membership, and answer all correspondence, and shall be responsible for keeping the mailing list up to date and for furnishing copies of it to publicity chaimen and, upon request, to committees responsible for publicizing Guild functions.

Section 5. The Treasurer shall receive, hold, and pay out the funds, shall keep an itemized account of all receipts, appropriations, and expenditures, and shall submit a statement of finances at the meetings.

Article VIII - Meetings

There shall be one general meeting a year known as the Annual Meeting and Workshop and at least three executive board meetings a year to carry on activities of the Guild.

Article IX - Elections

Section 1. Elections shall be by ballot at the annual meeting and by proxy vote. Officers shall be elected to serve for one year.
Three Directors shall be elected annually to serve for three years.
(Note - Article V - Officers. Nine Directors in all, three retiring, six remaining, three taking office each year.)

Section 2. The nominating committee will present a slate of officers mailed out prior to the annual meeting and returned by the beginning of the annual meeting.

Article X - Committees

Section 1. The President shall appoint a nominating committee of three members. This committee shall nominate a list of Officers, a Chairman of Membership, a Chairman of National Publicity, Chairmen of Regional Publicity, Newsletter Editor, Helps and Guidelines Chairman, and National Program Chairman.

Section 2. The Nominating Committee shall be a rotating one, one member to retire after serving three years (the third year as Chairman), the second member moving up to Chairman for the next year, and the third, new, member being appointed each year by the President.

Section 3. The Nominating Chairman must mail slate one month in advance to the Newsletter Editor prior to the annual meeting so the Membership may cast their ballot by mail prior to the annual meeting.

Section 4. The Membership Chairman shall receive dues, send out membership cards, give the names of new members to the Recording Secretary, the Corresponding Secretary, and to the President, and give money and names to the Treasurer; also shall prepare mailing labels for the Newsletter Editor.

Section 5. The National Publicity Chairman shall act as editor of any member's material, advance notices, and post write-ups of organizational activities for regional publications, send copies to the other regional chairmen and to the Newsletter Editor.

Section 6. a. With the advice and cooperation of the Board of Directors of the Sacred Dance Guild, the President shall appoint one committee member each year for a three year term on the Henderson Scholarship Fund.
b. The President will also fill any vacancies which occur mid-term in this committee.
c. Committee members may be reappointed any number of times.

Section 7. The National Program Chairman shall act as coordinator of all Guild program activities, may assist chairmen in appointing committees for workshops, and other functions, assist these committees in the planning of same, and keep a complete record of all Guild-sponsored events.

Section 8. The Newsletter Editor prepares, edits, prints, assembles and mails the Newsletter at least three times a year.

Section 9. The Helps and Guidelines Chairman gathers, assembles and mails the Sacred Dance Guild Kit, and prepares the same for reprints and additions.

Article XI - Amendments

The by-laws may be amended by a two-thirds vote of the members present or represented by proxy in writing and voting at the Annual Meeting, provided that the proposed amendment is included in the announced agenda for the meeting. Amendments shall be drawn up by the executive board and presented for discussion and vote at the general organization meeting.

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(Please check the following Vote by Proxy Ballot and mail to Maxine DeBruyn, President, Sacred Dance Guild, Box #76, Zeeland, Michigan 49464 as soon as possible so that our by-laws may be properly revised.)

I appoint (check one) _____ Maxine DeBruyn
_____ Karen Russell
_____ Kay Clark
_____ Kathy Muir

to represent my vote on the acceptance of the SACRED DANCE GUILD BY-LAWS, as revised, and as recommended by the Annual Meeting of the Guild, this vote to be taken at the next Executive Board Meeting.

Dated: _____ Signed _____
Sacred Dance Guild Member.